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THE LONDON STAGE.

Lillian Russell's Singers to Rehearse on a Special Train.

Sylvia Grey Joins the Number of Theatrical Jewel-Losers.

Amusement Circle of the English Metropolis to Be Enlarged.

(Copyrighted, 1894, by the Associated Press.)

LONDON, Aug. 18.—As expected, Lady Henry Somerset's attack upon the so-called "living pictures" has spread the craze for that sort of thing, and tableaux vivants of all descriptions are to be seen even in the suburban halls.

The perennial farce, "Hot Water," was revived on Wednesday last and served to fill the Criterion nightly. George Hawtrey assumes the role associated with Charles Wyndham twenty years ago.

At the Gaiety there has been this week a not over successful revival of the "Gaiety" farce, "The Traditions of Nellie Farren and Fred Leslie were too strong for the newcomers.

Lillian Russell's rehearsals of "The Queen of Hearts" are being pushed actively, and the prompter and accompanist have gone to Queenstown in a "special saloon carriage," with a piano, to meet the Australian and bring the singers expected to arrive on the London. Rehearsals will take place in the special cars while en route from Queenstown to Dublin, and while travelling between Holyhead and London.

Mme. Amadi has been engaged in the place of Laura Joyce. Solomon, the composer, is following the footsteps of Corney Grain and George Grossmith and starts his own show in the Autumn, doing monologues and duologues with George Hawtrey.

The theatrical centre of London has long been as distinctly restricted as is the political centre of London. Between St. James street and the Law Courts are situated all the theatres that count for anything save the Court and the Court. The Grand, at Arlington, is considered in the provinces, the Elephant and Castle and Surrey are "over the water," the Britannia and the Pavilion are in that terra incognita, the East End.

But all this is to be changed. Before the year is out two theatres, now building, will open. Plans of another in the archway of the Court and the Court are going to produce plays of the first class, and serve the people in the quarter where they live. The Brixton Theatre, the walls of which are now ready for the roof, will seat 2,500 people, and is to be opened by Henry Irving, Dec. 1, with "The Belle." The second week will probably be given up to "Olivia."

Irving is to be followed by the Kendals for two weeks, and they will be succeeded by a pantomime for the usual run. Prices will be somewhat lower than on the Middlesex side of the Thames.

The Camberwell Theatre, which will open at the end of September, will seat about 2,500 persons, and a theatre of similar size is to be begun at once in Kensington.

The Japano-Chinese war has already been heard of in the theatreland. Charles Lauri has invented a "fantastical, demagogic Japanese pantomime," which is announced at the Paragon Music Hall.

Hay's "A Trip to Chinatown" will soon be seen at Toole's Theatre, produced by an American company under the management of Mr. William Terrell.

That old stand-by of the weary funny man paragraph—an actress's diamonds—has bobbed up serenely once more. Sylvia Grey, Mrs. Fenwick, the charming Gaiety dancer, when she returned from her honeymoon the other day, found that two of her servants had loaned to the United States with the proceeds of \$10,000 worth of Sylvia's jewelry, mainly diamond rings and brooches, and all of them tributes that her twinkling feet had won from the front row. The jewelry was pawned; a suit has been begun for its recovery, and the law's lazy hands are now stretched out to capture the thieves.

Every little while some Polonus of the Press slips behind the curtain and discovers something marvellous in the lives of the people of playland. We are now told that Mr. George R. Sims before he learned the art of play-writing studied carpentering and construction in a wholesale furniture shop. Albert Chevalier, the "coasters' laureate," was brought up by an American company and a school of priests. It seems a good deal better than the usual story.

The production of the new piece at the Prince of Wales' Theatre, in which George Grossmith is to have a part, will prevent that gentleman's return to the American amusement platform until 1896.

A Berlin publishing house has just introduced a new idea in the sale of songs, sonnets and symphonies by weight. The price is about 5 cents per pound. Piano music, whether for two or four hands, is a little more costly, and symphonies are priced at 60 cents per pound. The system does not admit of discount.